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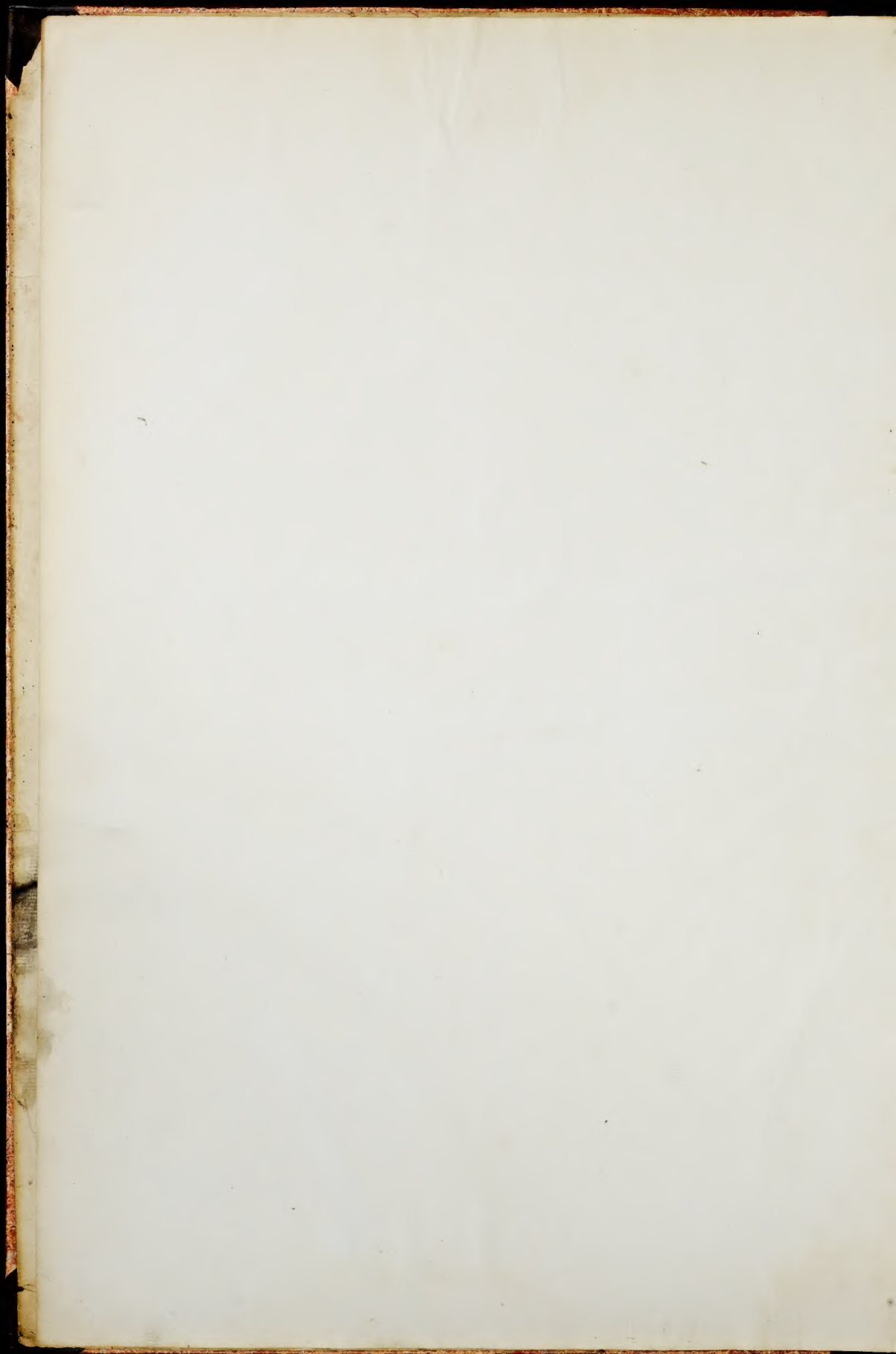
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ORIGINAL DESIGNS

I N

ARCHITECTURE,

By *WILLIAM THOMAS*, M. S. A.

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Taste.

TO WHICH ARE PREFIXED,

A SUITABLE INTRODUCTION,

And a DESCRIPTION, explaining the Several DESIGNS.

L O N D O N:

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M DCC LXXXIII.



ORIGINAL DESIGN

# ARCHITECTURE

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## P R E F A C E.

THE Custom which has rendered it in a measure necessary to introduce Works which are intended to engage the Attention of the World by a Prefatory Discourse, though in itself a sufficient Reason for adopting such a Mode, is not the principal Motive that influenced the Author of these Designs to use this Ceremony with the Public, but rather to obviate some general Objections which, on a cursory View, might be made to the Introduction of any Thing new, on so old a Subject as that of ARCHITECTURE.

Though the Field of Science is wide, and the Arts are capable of continual Improvement; yet some there are who cannot be brought to conceive the Propriety of expatiating on them, from a Supposition that they are arrived already at their Maturity; an Idea, that in consequence must preclude all the Efforts of Genius, all the Exercise of Judgment; and thus equally impede every Advance, both in Theory and Practice.

But so inexhaustible is the Fund of Knowledge, so multiform are the Branches of Science, that after all our Researches, Truth must compel us to allow, much, very much, remains to be known; and no sooner have we dissolved one Knot than another presents itself to be unravelled. This is most clear, from the Testimony of History, and the Experience of those Heights of Perfection at which Mankind have gradually arrived in the different Periods of successive Ages.

In Effect, the same Subject, when treated of by different Authors in various Modes, although upon the self-same Principle, is capable of being elucidated by their respective Labors; inasmuch that even some of those Remarks, which considered individually, might seem to be of little Consequence, when viewed conjunctively, may at once explain each other and tend to confirm the general System upon which they are founded. For ARCHITECTURE, properly defined, is partly an Art, and partly a Science: It is not founded wholly on a System of Problems and Deductions, but requires a peculiar Turn of Mind; and as it thus depends in a great Measure on the Imagination, the Object will continually admit of farther Appropriation to its important Ends, so that it may be enlarged on *ad infinitum*.

A Conviction of these Truths, an Attachment to a favorite Science, and the urgent Importance of several respectable Friends, rather than any Motives of a pecuniary Nature, have induced the AUTHOR to publish the Designs contained in the following Sheets; the Intent of which is to present such a Variety of Subjects as, by an Adherence to Simplicity of Design, and Perspicuity of Description, may contribute to render Convenience compatible with Permanence, and Elegance with OEconomy.

How far he has succeeded in his Aim, must be referred to the Judgment of the impartial Public, to whom these Designs are submitted, on a Presumption that they will not censure the Attempt, whatever may be the Opinions entertained of the Execution. Both are confided to their Candor by the AUTHOR, whose Hopes will be fulfilled, and his Labors compensated, if the Work should so far answer his Expectations as to prove subservient to the Ends which it was calculated to accomplish.

## I N T R O D U C T I O N.

HOW various soever the Pursuits of Mankind may be, and how different soever the Predilection of Individuals for any of the Arts and Sciences, as considered in the Abstract; yet when Opinions are once reduced to Practice, the most *useful* have ever obtained the Preference.

In Point of Utility, ARCHITECTURE, as to its primary Institution, however rude, must stand unrivalled. It has certainly a claim to Antiquity, having engaged the Attention of Men, more or less, in every Age of the World; though its *Perfection*, like that of every other Art, is to be fought for only among those refined Nations, whose Study it always has been, to make *Convenience* go hand in hand with *Elegance*, by reducing, to *certain general Rules*, an Institution which owed its Birth, like most others, to Necessity, the common Parent of Invention.

The Opinions entertained of the Origin of ARCHITECTURE, are various. Some are inclined to think with VITRUVIUS, that the rigor of the Seasons first induced Men to construct a sort of Cabins, partly under-ground; the Roofs of which, rising above the Earth, were covered with Stubble, or such other Materials as could furnish a Shelter from the Inclemencies of the Weather. Improving on this Plan, the Inhabitants of Woods and vast Plains afterwards raised Uprights, which, consisting of the Trunks of Trees, were the Representation of *Columns*; the *Bands* that encircled them, to prevent their bursting, being expressive of the *Basis and Capitals*, while the *Summers* laid across, served as *Entablatures*; and the covering of the Whole, as it ended in a *Point*, resembled, and gave the Hint, of what we term a *Pediment*, in our modern Buildings.

There are other Writers who contend that the Rules of ARCHITECTURE were delivered from Heaven to Solomon, in whose Temple at Jerusalem were contained all the Beauties of the Greek and Roman Orders; which, they say, those Nations borrowed from the Egyptians, who had first derived them from the Israelites, when in the Zenith of their Glory.

It is at least apparent that the Tyrians, according to the Testimony of the Sacred Writers, had carried the Science of ARCHITECTURE a considerable Height, before it was the Boast of the Greeks, notwithstanding the general Idea, that all our Orders are of Grecian Original.

After all that has been said on this Subject, perhaps we may trace the Art of Building, properly so called, to the Third Generation of the World: For we are informed, by so ancient a Writer as Moses, that Cain founded the City of Enoch, urged perhaps by the Motive of Self-preservation, as well as the comfortless Reflexion of Man's having no regular sheltered Dwelling-Place after the Fall; and, probably, taking his Pattern from the Precepts of Nature, as exhibited in the Works of the Birds of Heaven.

But from whence soever this useful Science derived its Origin, it has always been conspicuous in civilised and refined Countries. The Arts which dawned upon Mankind from the East, and after traversing Assyria, Egypt, and Palestine, settled at last in the favoring Soil of Greece, from whence they were transplanted to Rome, found there all the Encouragement a polished People could give them. There, with Music, Poetry, Painting, and every liberal Science, ARCHITECTURE was found in its Perfection. With them it flourished, and with them it fell, and lay buried for a While beneath the Ruins of a Mighty Empire.

The Night of Gothic Ignorance being happily dispelled by the bright Sun of Science, the Arts, in consequence, revived, breaking forth again from the East, a Quarter whence it then was least expected. The Arabians, once the great Contemners of the Sciences, began at length to patronise them. With these



these, ARCHITECTURE arose by Degrees; though at first, in a Style far unequal to that of Grecian Origin. The Saracen Mode of Building was, at this Time, adopted in Europe, the Remains of which are yet so conspicuous in the Structures of the 13th and 14th Centuries.

Greece being immerfed in Slavery as well as Ignorance, Italy took again the lead, and became the Foster-Mother of those Sciences, which had before adorned Athens, and flourished in Rome, the envied Miftrefs of the conquered World.

It was at this Period that great Geniuses, forming their Taste upon the best Models, and having before their Eyes those precious Remains which had defied the Ravages of Time, and the Devastations of Barbarians, revived the old Grecian Architecture, studied its Rules, and digested its Due Proportions.

The Progress of ARCHITECTURE being thus considered, and these Truths premised, it follows, that in this, as in every other Art, the first Rudiments being attained, the Artist ought to use his own Judgment, forming himself on the Rules of the best Masters, and always keeping in view those three Grand Objects, Convenience, Beauty, and Stability. In the Construction of Cities, the Extent, Soil, Form, and Situation, should be particularly regarded. In the Erection of Edifices, the Foundation, Solidity, and relative Dimensions, claim peculiar Degree of Attention. In such of them as are intended for private Dwellings, the Offices should be properly arranged, and removed to a due Distance from the main Pile; and above all, a proper Respect ought to be had to the Rule of Proportion, by which the Beauty and Perfections of ARCHITECTURE, as well as of all other Arts, will ever be best supported.

As the Arts and Sciences are found to have in general a Sister-like Connexion with each other, so ARCHITECTURE has a Relation to many of them; inasmuch that VITRUVIUS has mentioned no less than Twelve Qualifications, which he says an Architect ought to possess; a Proof of the strong Idea he entertained of this Connexion, and of that Genius which ought to animate the Artist in his Designs, and the Judgment which is necessary to guide him in the Execution.

For Instance; it is known that Architecture has two very different Affections, Uniformity and Variety, admitting not of too few, nor too many Angles, a certain *Movement* in the Design being required to produce that Sensation which arises in the Mind, from the View of a beautiful Building. Yet this consists not in the Number of Angles, nor in the Exactness of any certain Proportion, so much as in the Assemblage of the Parts, and Agreeableness of the Modification, which regulate the Dimensions of the Parts of a Building, with regard to themselves and to the Whole. In all this it is evident that the Architect must employ his Genius, and consult his Judgment, in order to examine the Situation and Effect in every possible Point of View, and to digest his Plan accordingly.

In Conclusion;—it appears that the ORDERS ALONE are determined by the fixed Rules of Architecture; the Art of Designing is scarcely to be reduced to any fixed Precepts; as the Knowledge of what Part any Arch or Column may have, in producing the general Effect in a Building, has never yet been demonstrated by any invariable Geometrical Rules, but still remains a *Defideratum*: Genius considers it in *Theory*; in Practice it can only be the Fruit of Judgment, matured by Habit and constant Application.





## Explanation of the following DESIGNS.

### PLATE I.

#### Elevation of a Nobleman's Villa.

**T**HIS Design, were it divested of every Decoration, yet possesses something to recommend it to the judicious Observer. The Lines of the Strings, and of the Cornice being entire, prevent the disagreeable Effect that might otherwise arise from a broken Figure. A grand Portico in the Centre, in the simple Grecian Style, of the Ionic Order, chiefly attracts the Attention of the Beholder. The Wings are subservient to the Centre. The Ascent to the principal Floor is by two Flights of Stairs, which constitute the first Access to the House, in Order to conceal the Servants Offices; and by gaining so much in Height, give Majesty and Dignity to the Elevation.

### PLATE II.

#### The Plan of the Principal Floor of the Villa.

This Plan comprises a complete Range of Apartments, calculated for Convenience and Elegance, and suited to the Accommodation of a Person of Rank and Fortune; the Access to the several Apartments being contrived to be separate; which by concealing the Stair Cases, renders the Building apparently larger, and more convenient.

The several Uses of the Apartments are properly explained in the Plan.

### PLATE III.

#### The Section of the foregoing Villa.

This exhibits the internal Finishing; displaying the Saloon, the Hall, the Breakfasting Room, &c. The Method of lighting the Saloon and Stair Cases, the Profile of the Portico and the Flight of Stairs, and the Manner of framing the Roof.—Warming Machines are proposed to be fixed in the Niches of the Hall and Saloon, for the Convenience of those Apartments; and the Flews are carried up concealed in the Walls.

### PLATE IV.

#### The Detail of the Exterior Order, and Decorations at large of the Villa.

The Diameter of the Column is divided into Sixty Minutes; and the Figures annexed in the marginal Scale, denote the Number of Minutes allotted to the Proportion of the several Members to which they respectively refer. The Columns are diminished one seventh Part of the Diameter in a regular Curve; the whole Length of the Shaft, according to the Mode recommended by NICHOMEDES.

### PLATE V.

#### The Cieling of the Music Room of the Villa.

This is intended for an Arched Cieling. It is composed after the Ancient Grotesque Manner, containing Ornaments emblematical of the Use of the Apartment.

The Moldings that constitute the three principal Compartments, answer the Pilasters in the Section of the Room; and by maintaining the Continuation of the Lines, are productive of a good Effect.

## P L A T E VI.

A Chimney Piece and Glafs Frame for the foregoing Room.

## P L A T E VII.

## The Plan and Elevation of a Mausoleum.

This Sort of Building derives its Name from Mausolus, a King of Caria, to whom, after his Decease, his Widow Artemisia erected a stately Monument, which has since been numbered among the Wonders of the World.

The Term is chiefly applied to the Burying-Places of the Ancients, which were ever held Sacred and Inviolable. The Egyptians, at a Time when they were most renowned for Wisdom and Science, paid a particular Regard to their Sepulchres. The Burying-Places of their Kings, the Catacombs were sufficient to impart an Idea of their Respect to these Institutions.

This Design is chiefly calculated to promote something of the Kind above mentioned, at the present Day. Besides those Erections which adorn our Temples, or other Public Edifices, it might not perhaps be amiss, by Monuments of this peculiar Kind, to immortalise the Names of beloved Persons; and continually present at once their Memory and that of their Worthy Actions to the Minds of their surviving Friends and Kindred, who might thereby be stimulated to a stronger Emulation of the Virtues of their deceased Ancestors.

## P L A T E VIII.

## Elevation of the Principal Front of a Banqueting House for public Feasts.

This Elevation exhibits Six Columns of the Ionic Order; the Intercolumnations are near three Diameters, or of the Diastyle Kind. The Ascent to the principal Floor is by a grand Flight of Stairs, which leads to a magnificent Banqueting Room.

## P L A T E IX.

## The Plan of the Principal and lower Story of the Banqueting House.

The Use of each respective Apartment is explained in the Plan.

## P L A T E X.

## The Section of the Banqueting House.

The Ornaments here displayed are calculated for the Excitement of Pleasure, and a proper Display of Grandeur.

## P L A T E XI.

## Elevation of a Casino or Box, and the Plan of the principal Story.

This Design is calculated for a Country Retreat, or the Town House of a small Family.

The Uses of the several Apartments are explained in the Plan. The Servants Offices are intended to be placed in the Sunk Story.

## P L A T E XII.

A Chimney Piece for the LIBRARY.

## P L A T E XIII.

A Chimney Piece for the EATING ROOM.



P L A T E XIV.

Cieling for the Eating Room.

In the Central Circle appear Bacchus and Ariadne; in the Smaller are the Seasons; and in the Four Oblong Pannels are represented the Rural Employments of Fishing, Sheep-shearing, Vintage, and Harvest.

P L A T E XV.

A Gothic Temple: Designed for the Right Honourable THE EARL OF SHELBURNE.

P L A T E XVI.

A Design for a Bridge, intended to be erected over a River, for the Convenience of crossing from one Side to the other, in a GENTLEMAN'S PARK.

P L A T E XVII.

A Gateway and Porters Lodges at the Entrance of a Park.

The Roofs of the Lodges are proposed to be arched, and the Flews of the Chimney to be carried to the Centre of the Lodges.

P L A T E XVIII.

Design of the Garden Front of the Offices at STACKPOLE COURT, the Seat of JOHN CAMPBELL, Esq;

P L A T E XIX.

The Elevation of the East Front of the Offices at Stackpole Court, and the Plan of the Ground Story.

The Uses of the several Offices are explained in the Plan.

P L A T E XX.

Plan and Elevation of SURREY CHAPEL, in St. George's Road, Southwark.

P L A T E XXI.

The Section of SURREY CHAPEL.

P L A T E XXII.

The Elevation of the East Front, and the Plan of the principal Story of Mr. MIREHOUSE'S House, in Pembrokeshire.

P L A T E XXIII.

The Section of Mr. MIREHOUSE'S House.

P L A T E XXIV.

Plan and Elevation of a Circular Hunting Seat, intended to be executed in the County of SURREY.

P L A T E XXV.

Section of the HUNTING SEAT, and the Plan of the One Pair of Stairs Story.

( 10 )

P L A T E   XXVI.

Design for a Grotto.

The Inside of the Grotto is proposed to be adorned with Shell-Work, and Fountains of Water.

P L A T E   XXVII.

A Design for a Side-Board Table for the Dining Parlour, and two Designs for Pier-Glass Frames, and for a Girandole.

F I N I S.

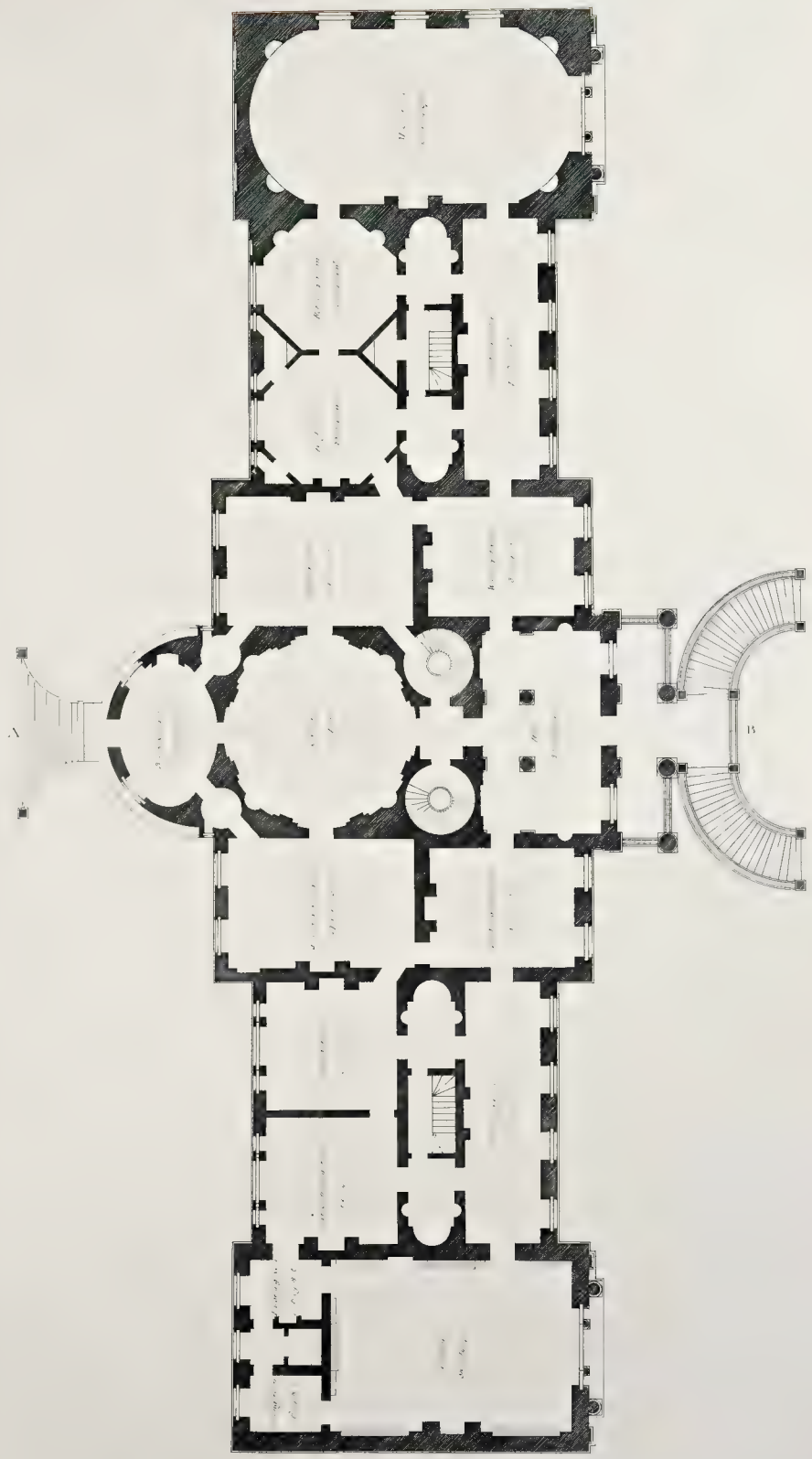


*Design of the Principal Street of a Villa.*





Plan of Principal Story





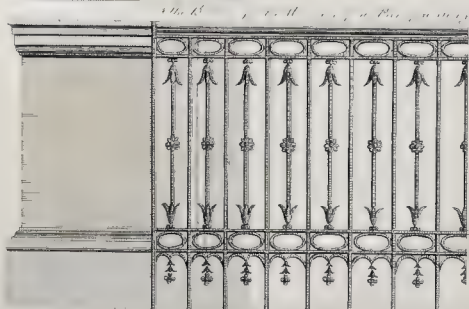
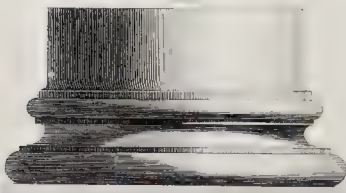
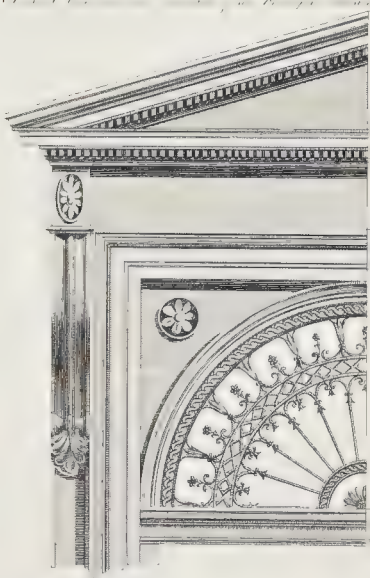
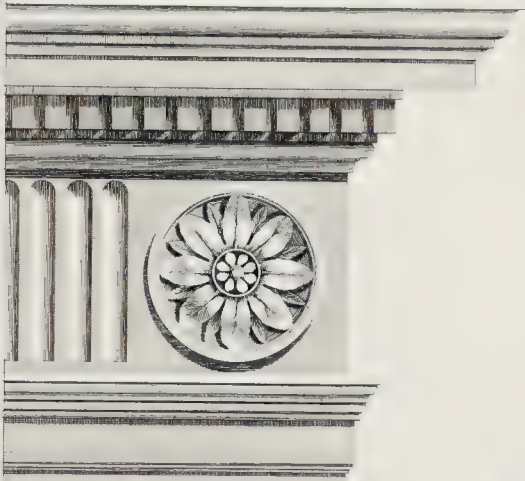


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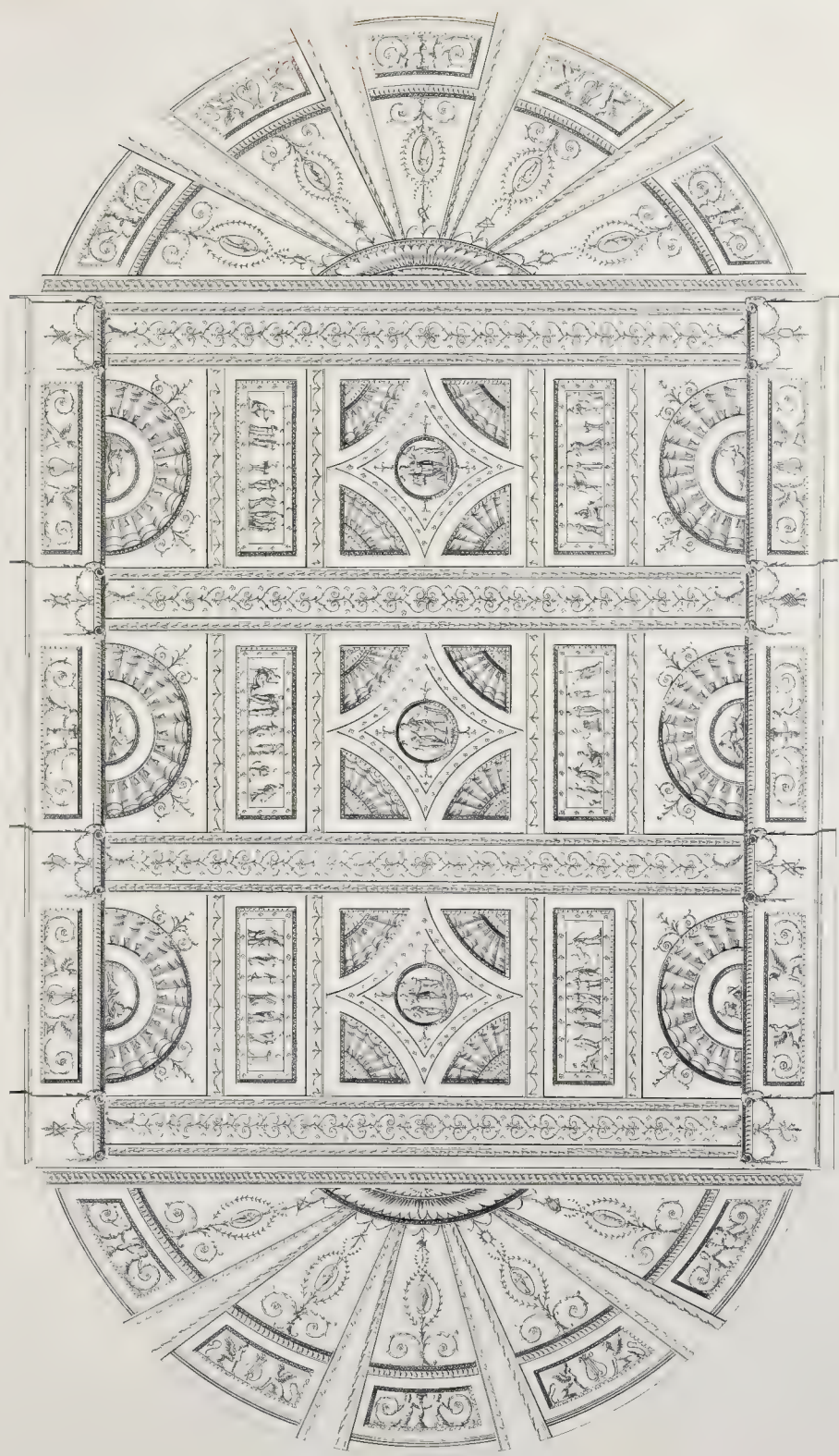




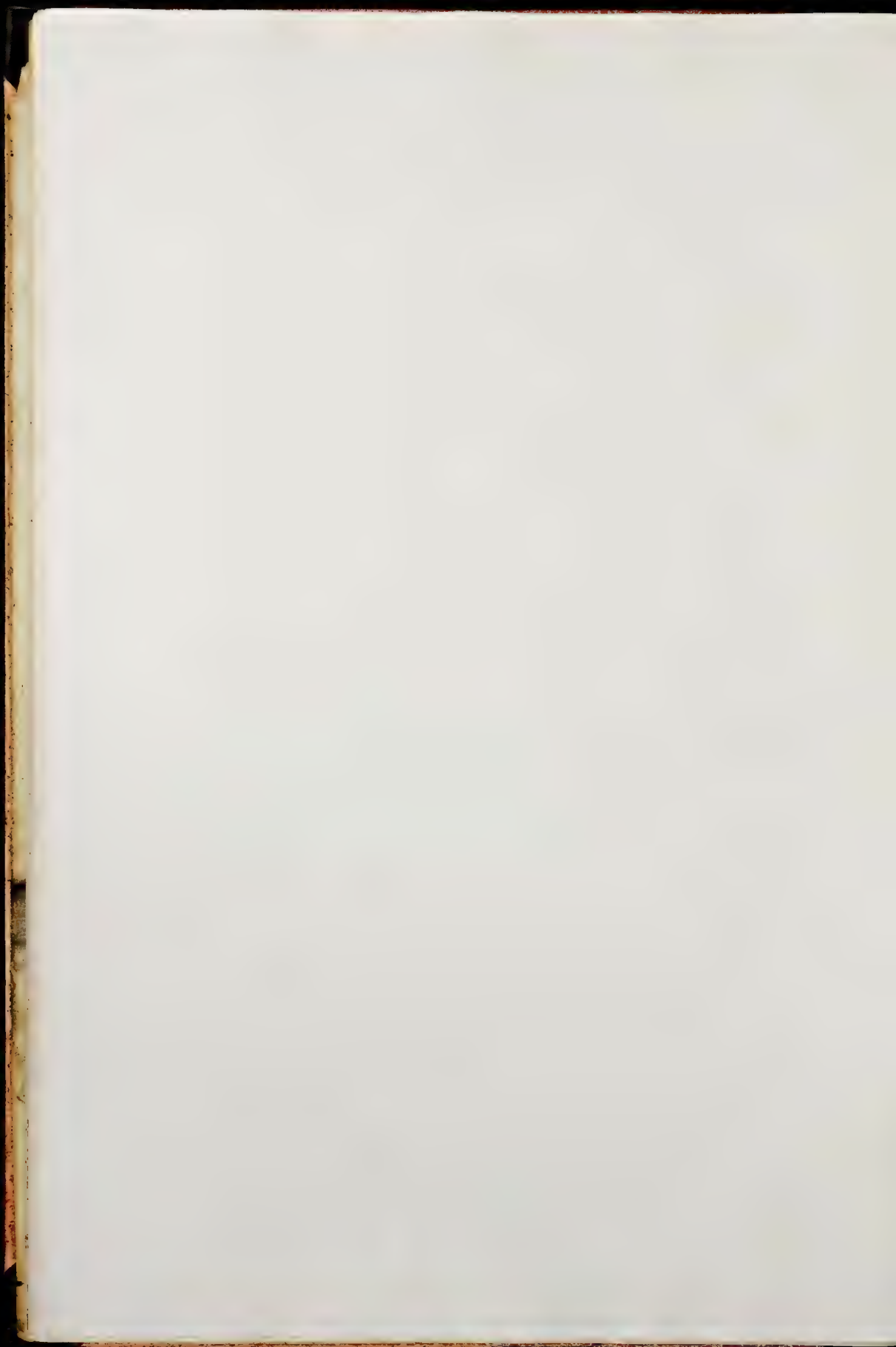




Design of a Ceiling for a Theatre



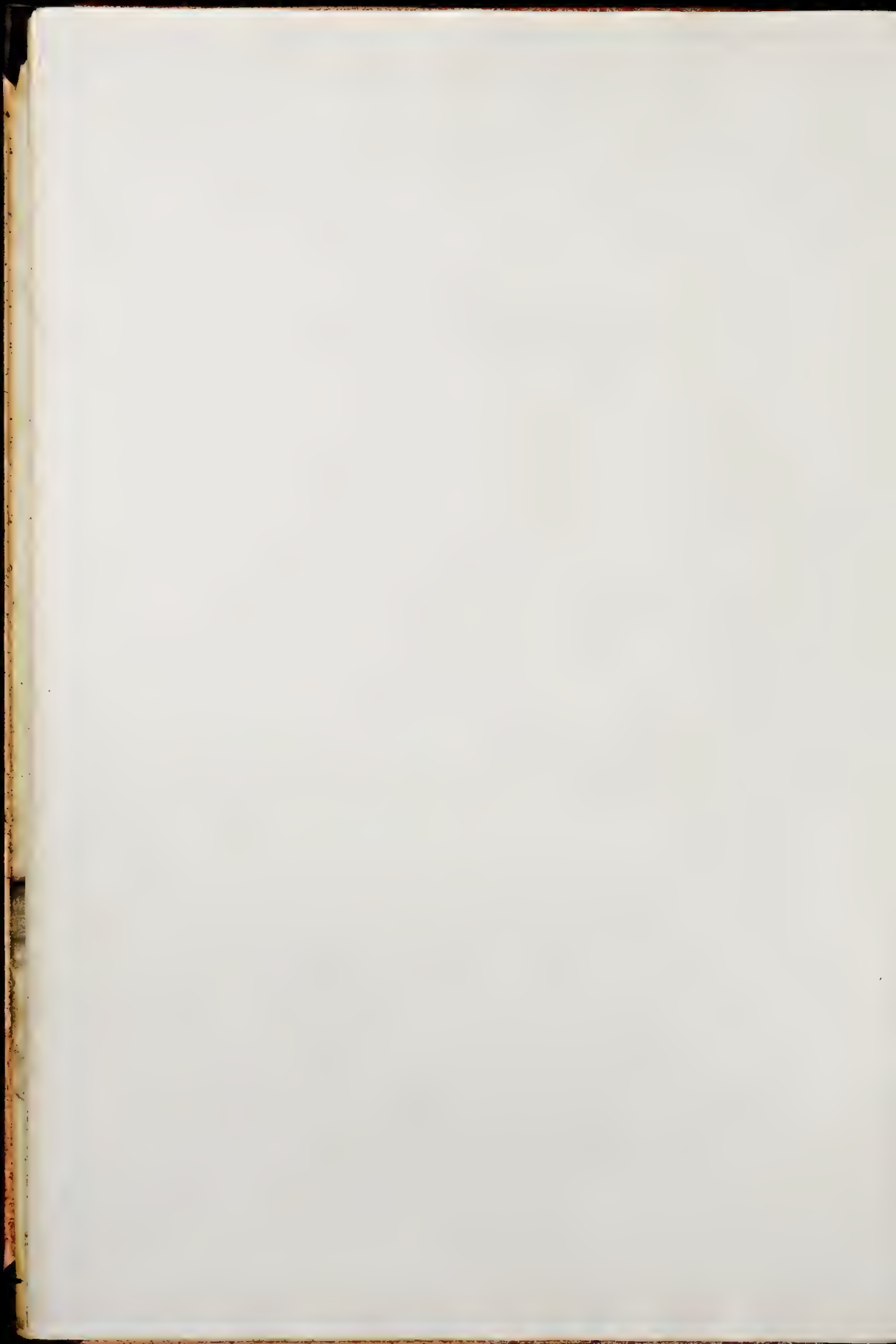




*Chimney Piece and Shelf - Piano forte - Music Room*



*Scale 1/2 inch = 1 foot*

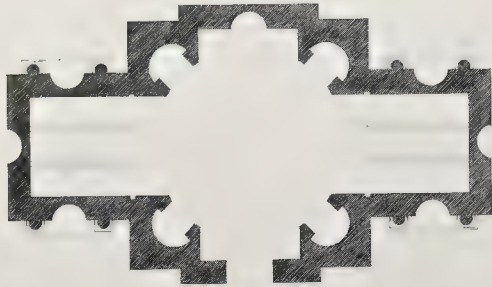


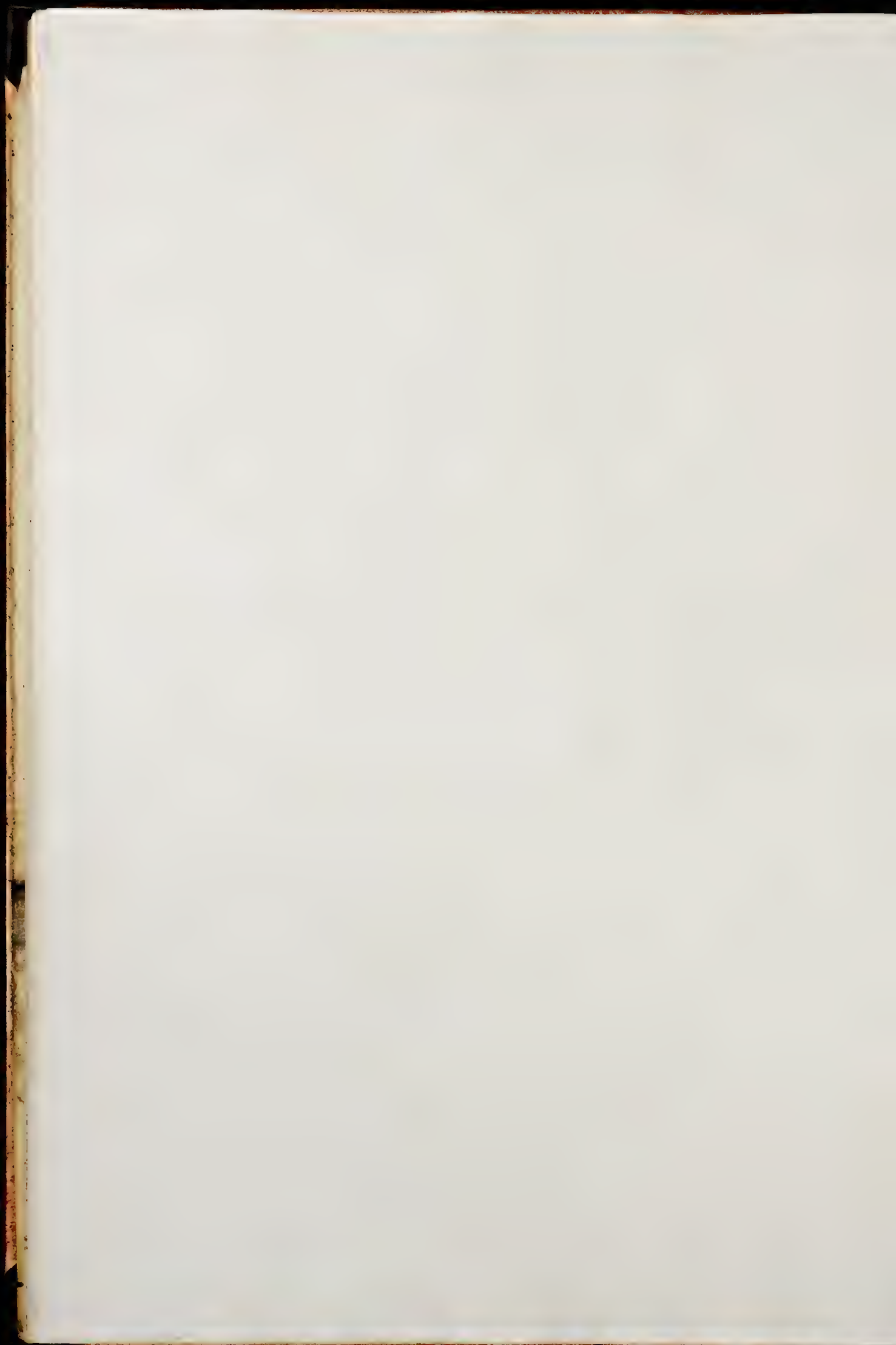


*Plan für ein Mausoleum*

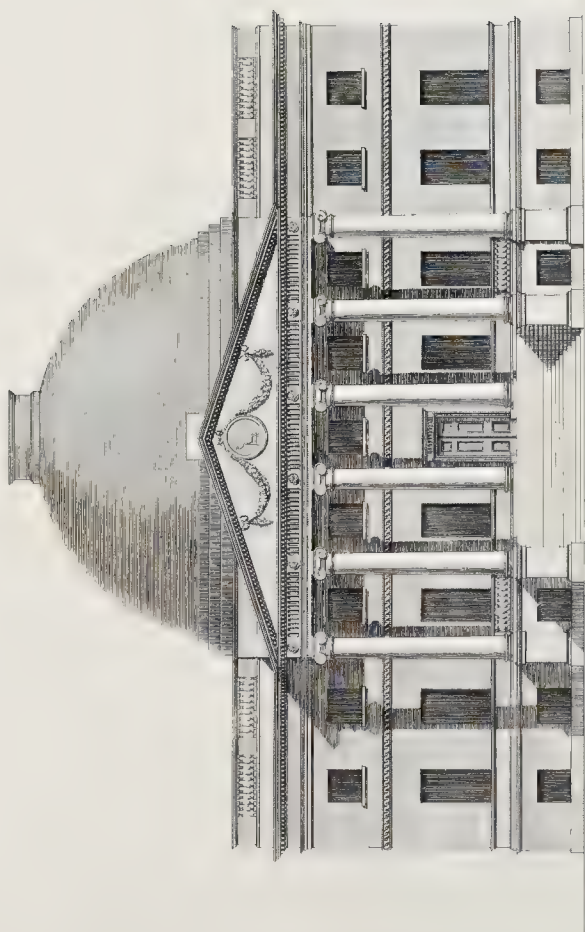


*Plan des Mausoleums*

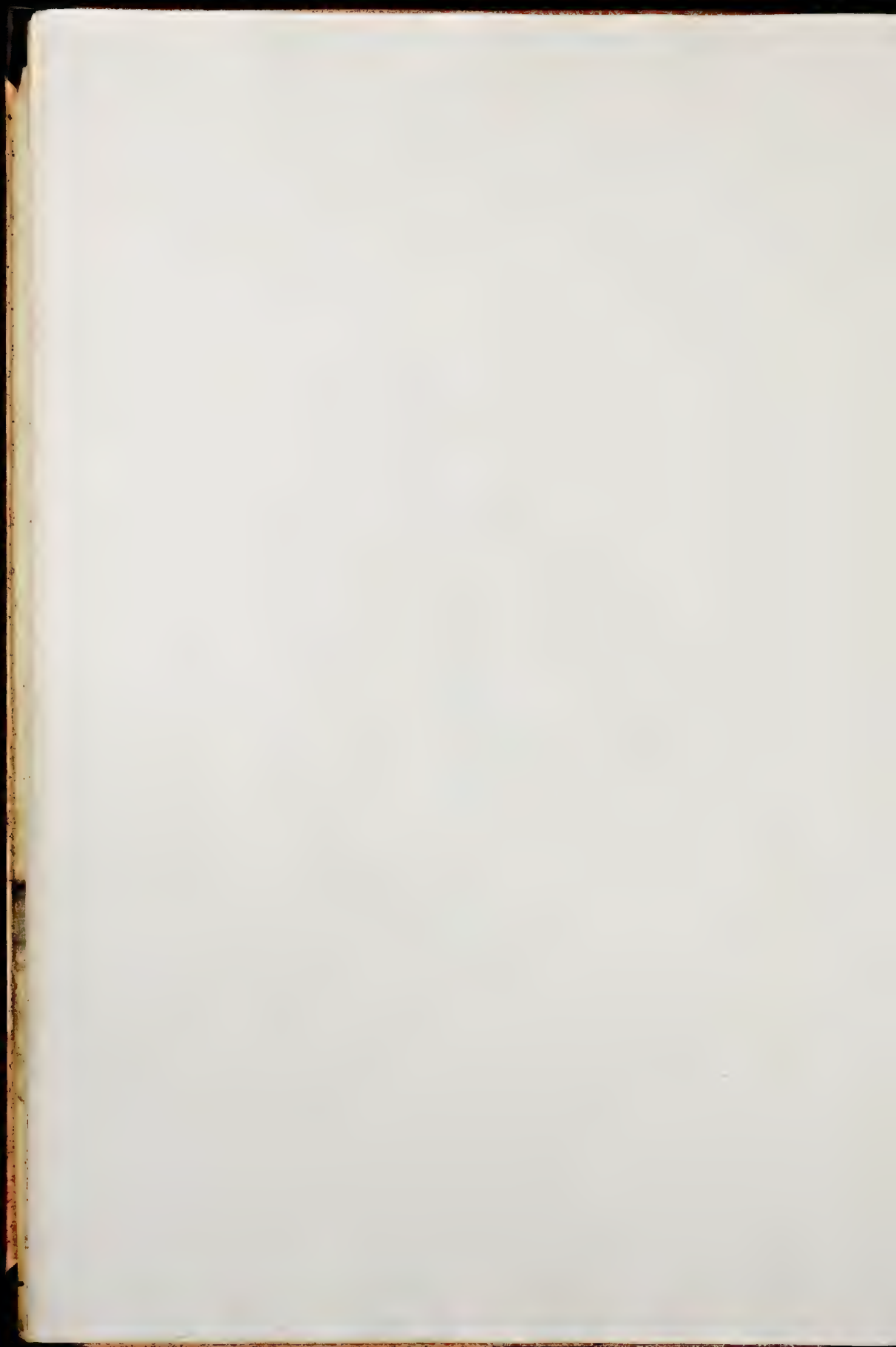


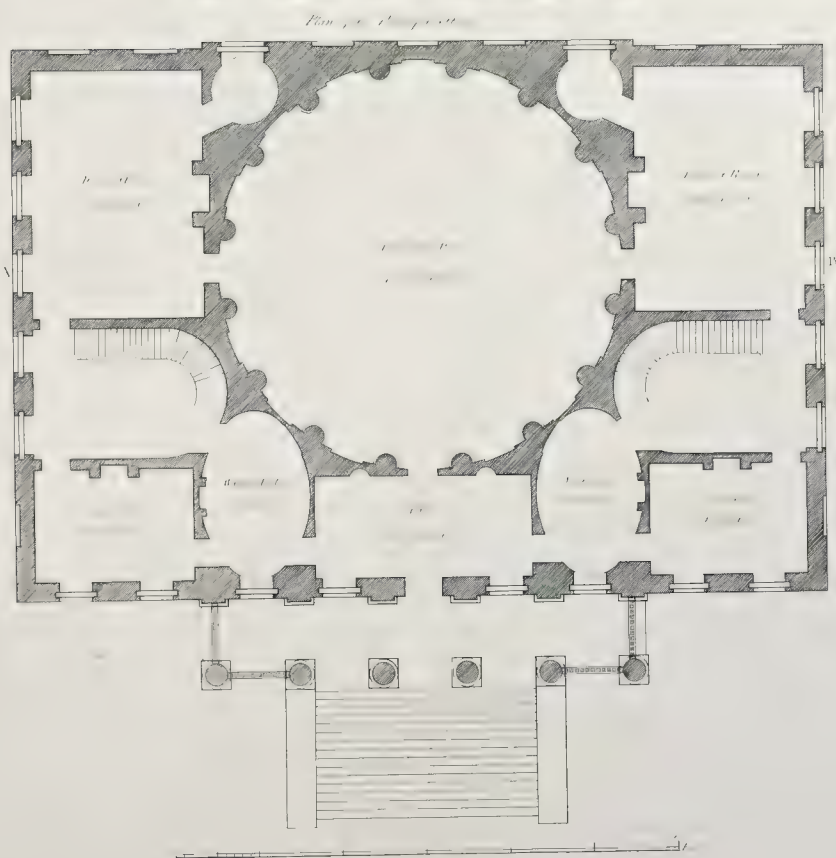


*Temple of Bougphung 14.000*





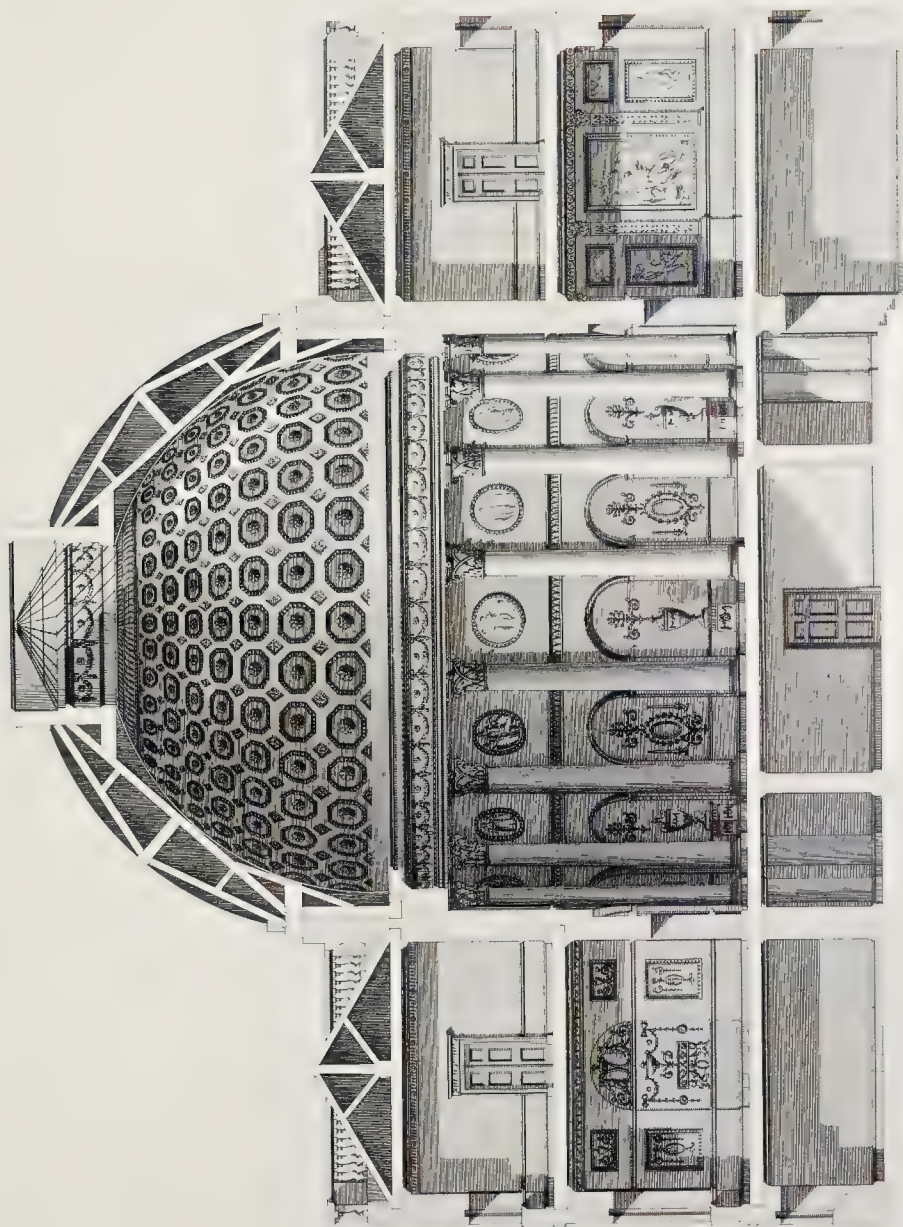








View of the Pantheon - taken from N. W. corner of the

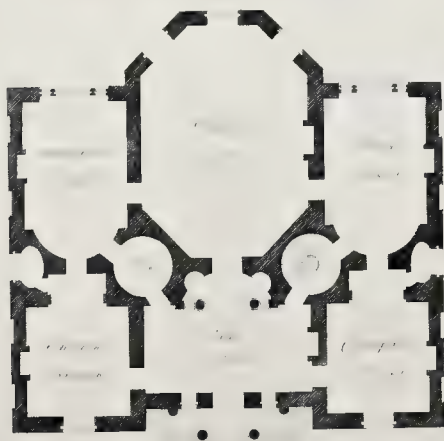




*Design for a pavilion*

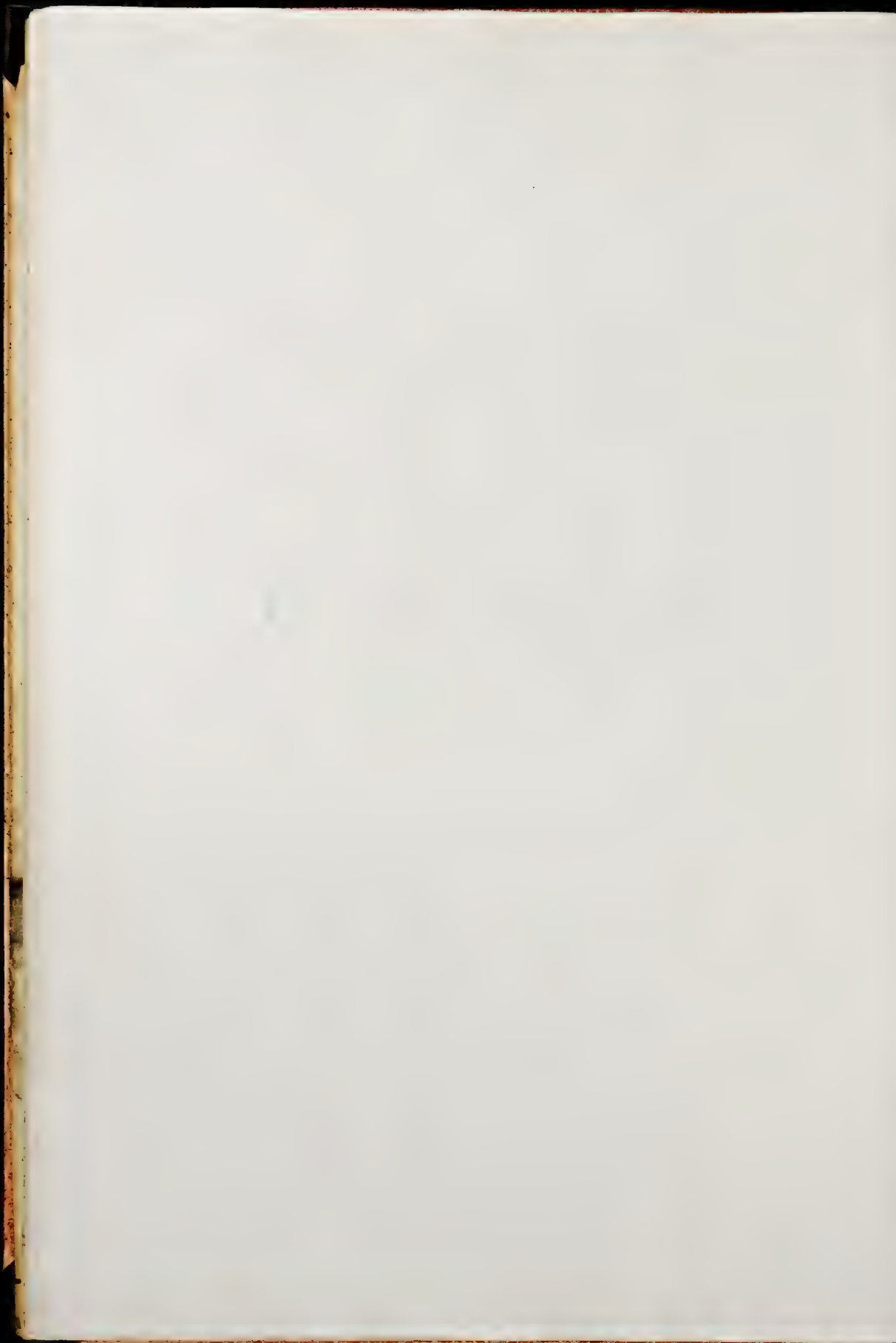


*Plan of the Principal Storey*

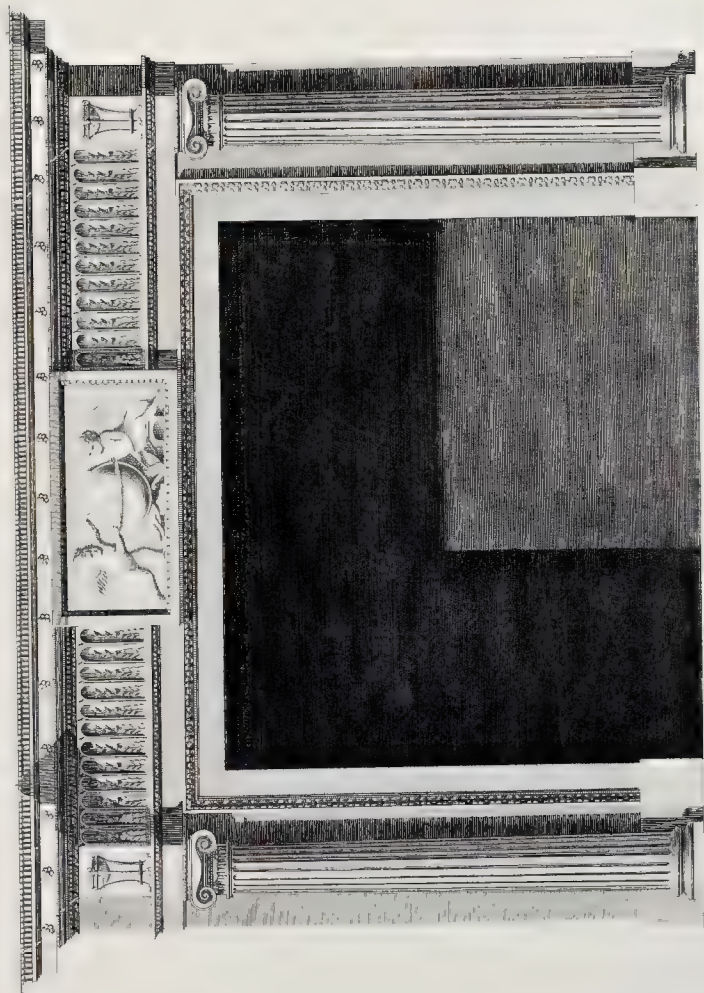


*Scale of Feet*





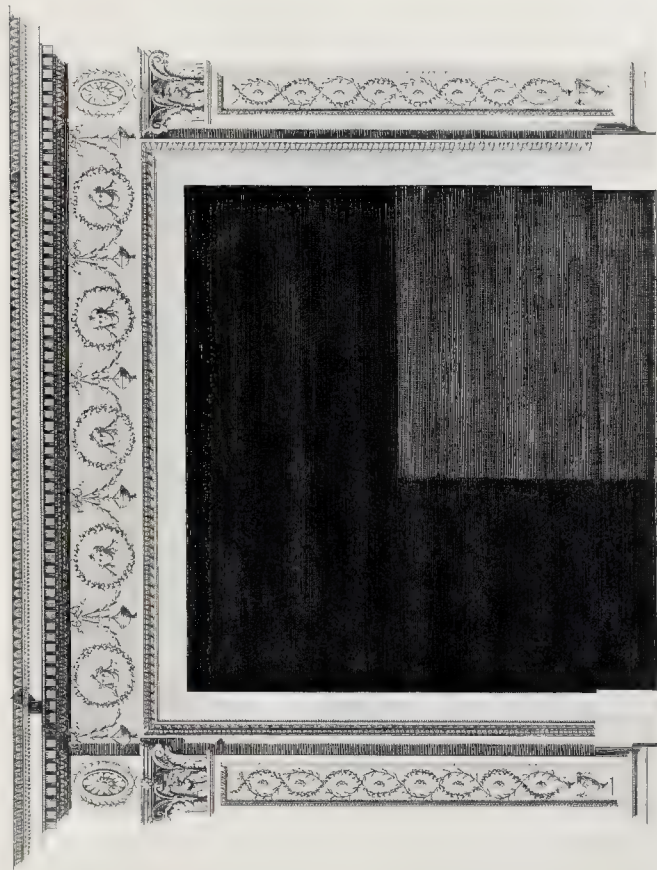
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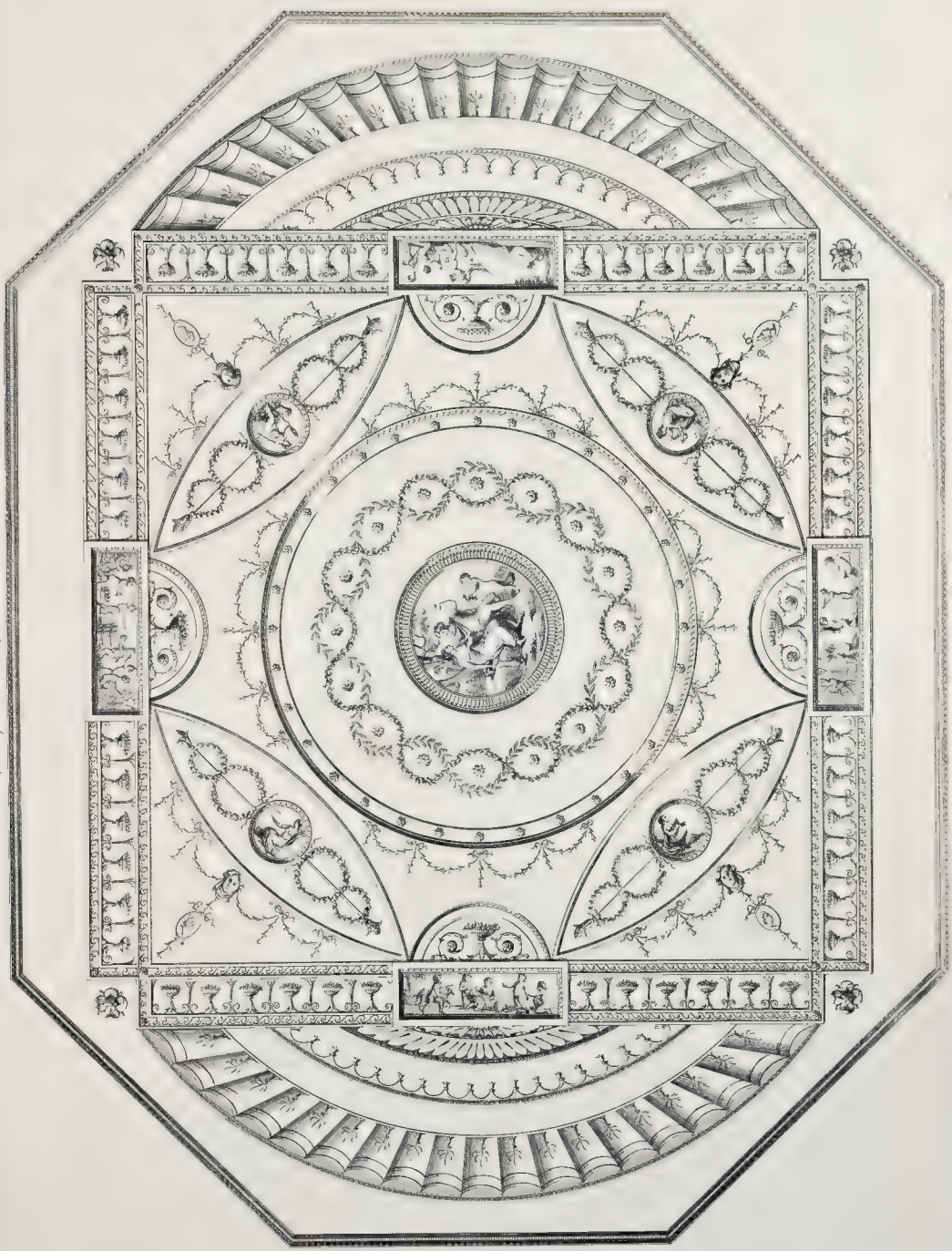




*Copy of a painting from the ceiling of a*



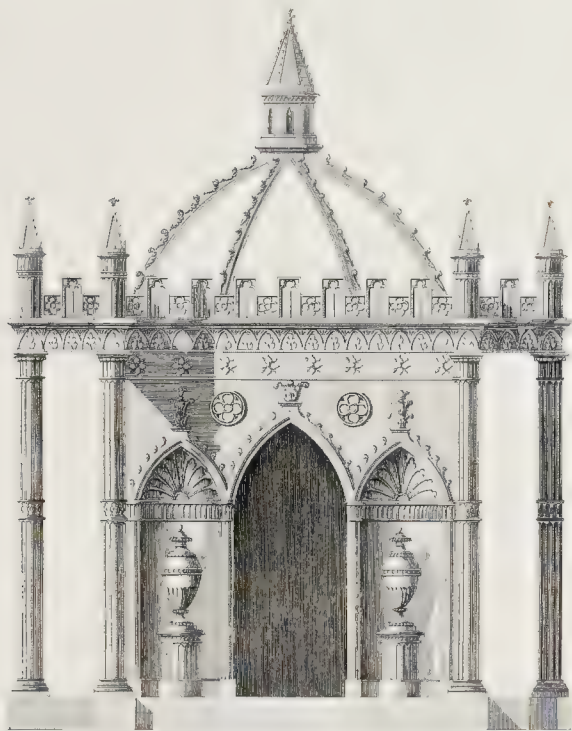








*Temple for the Right Hon. the Earl of Shelburne*

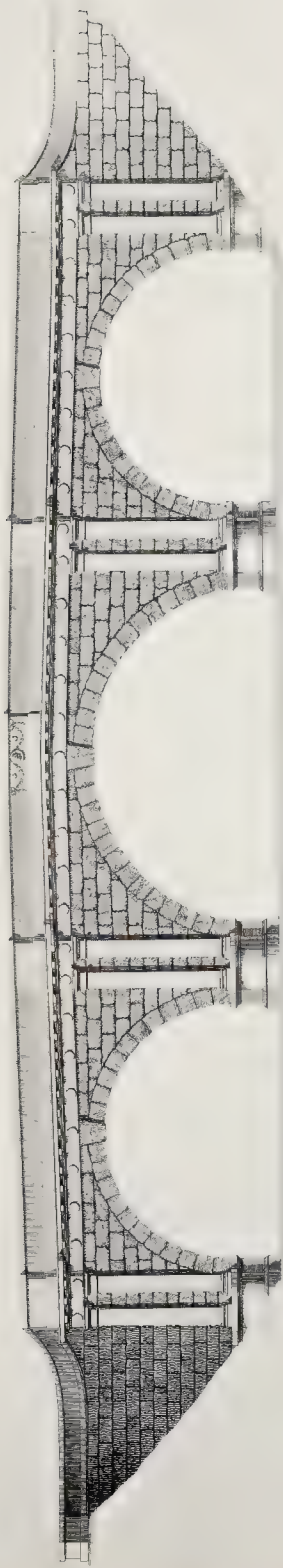


*Plan of the temple*

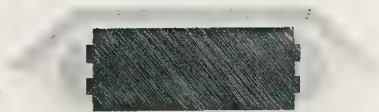




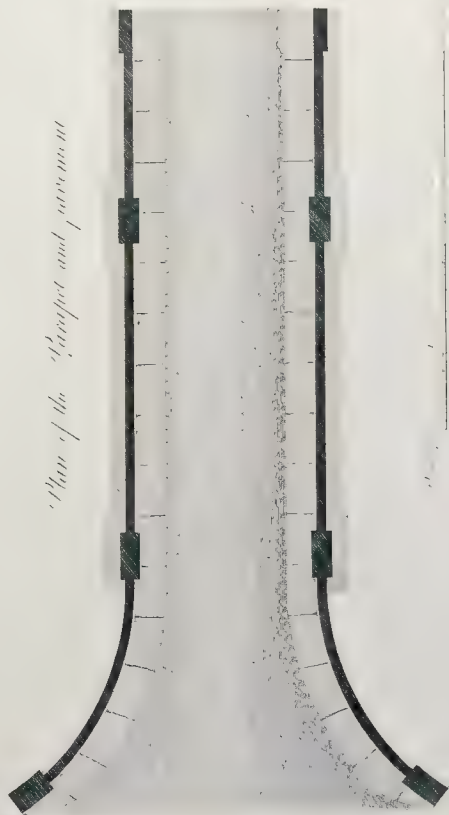
Design of a Bridge



Plan of the Pier



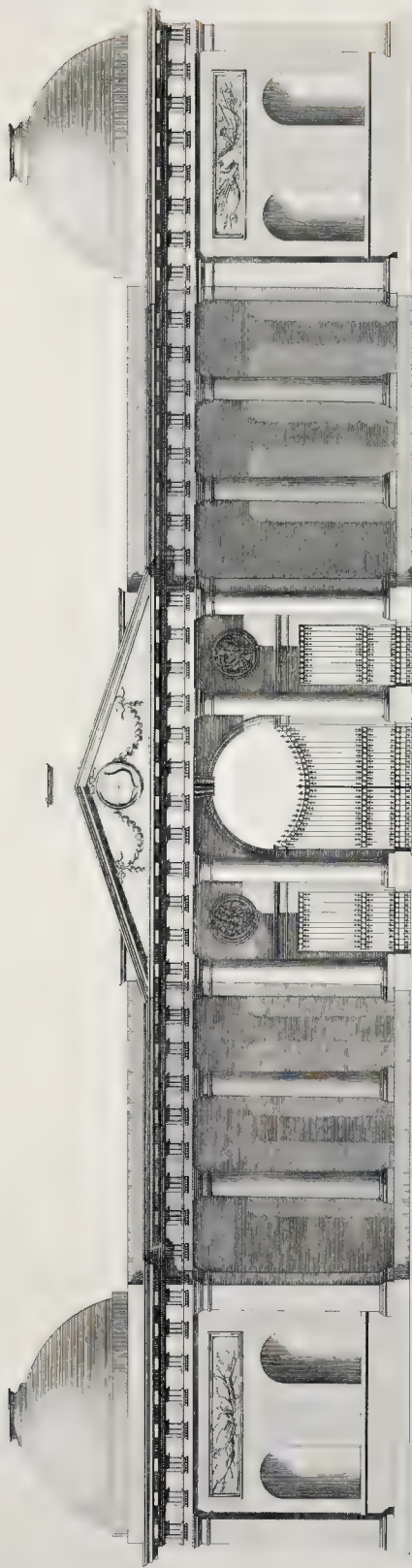
Plan of the Abutment and Approach



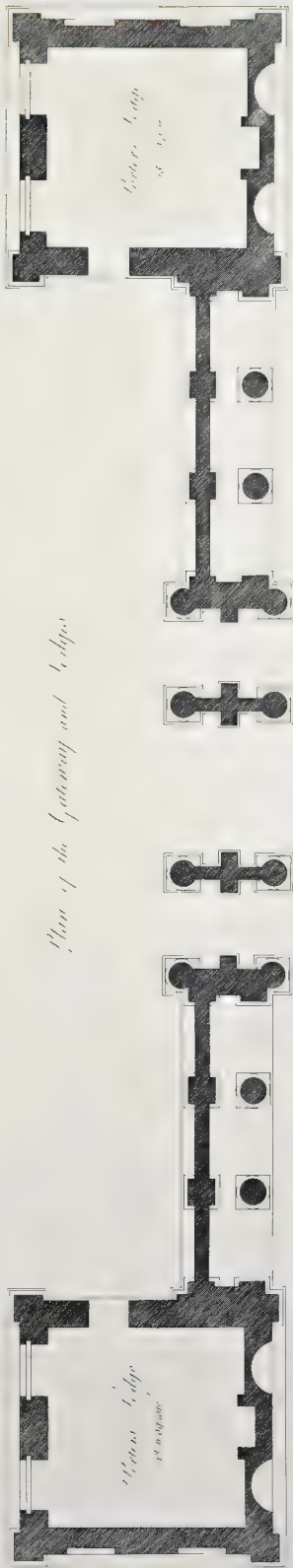




*Design of a Gateway and Lodge for the Entrance of a Gentlemen's Park*



*Plan of the Gateway and Lodge*



Scale

10 Feet



*Design for the Garden Front of the New West-India Hospital in St. Andrew's, taken Campbell Esq.*

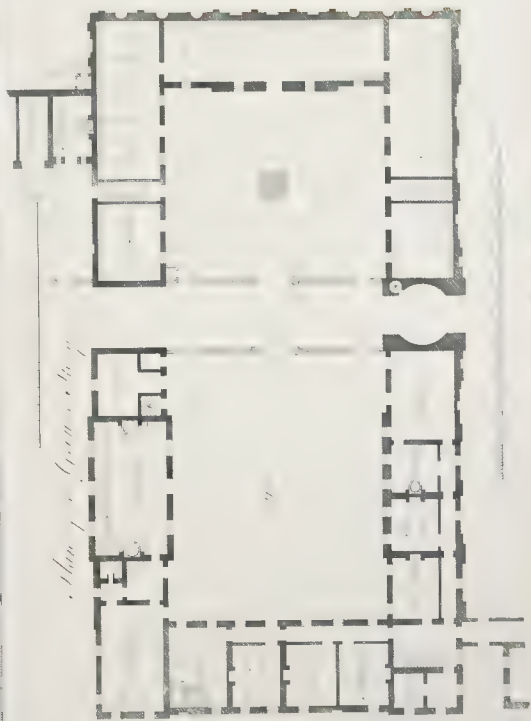
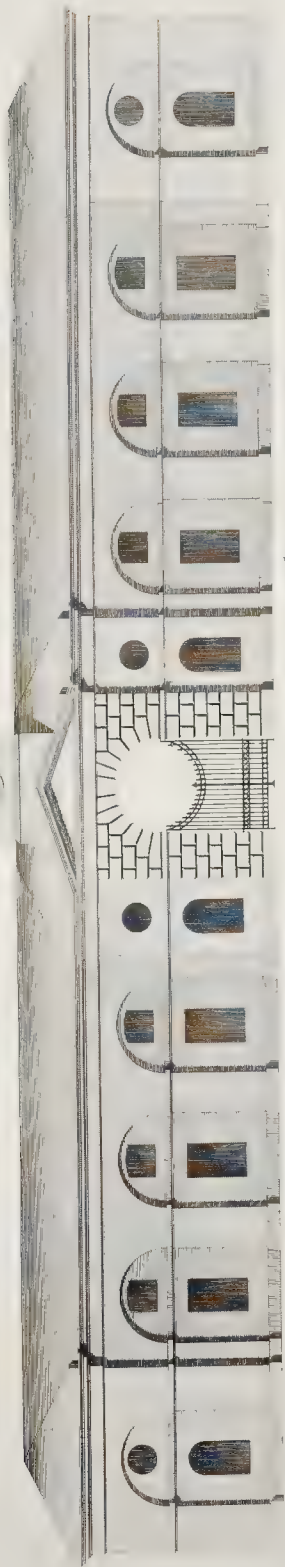
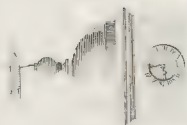


W. P. L. B. 1.

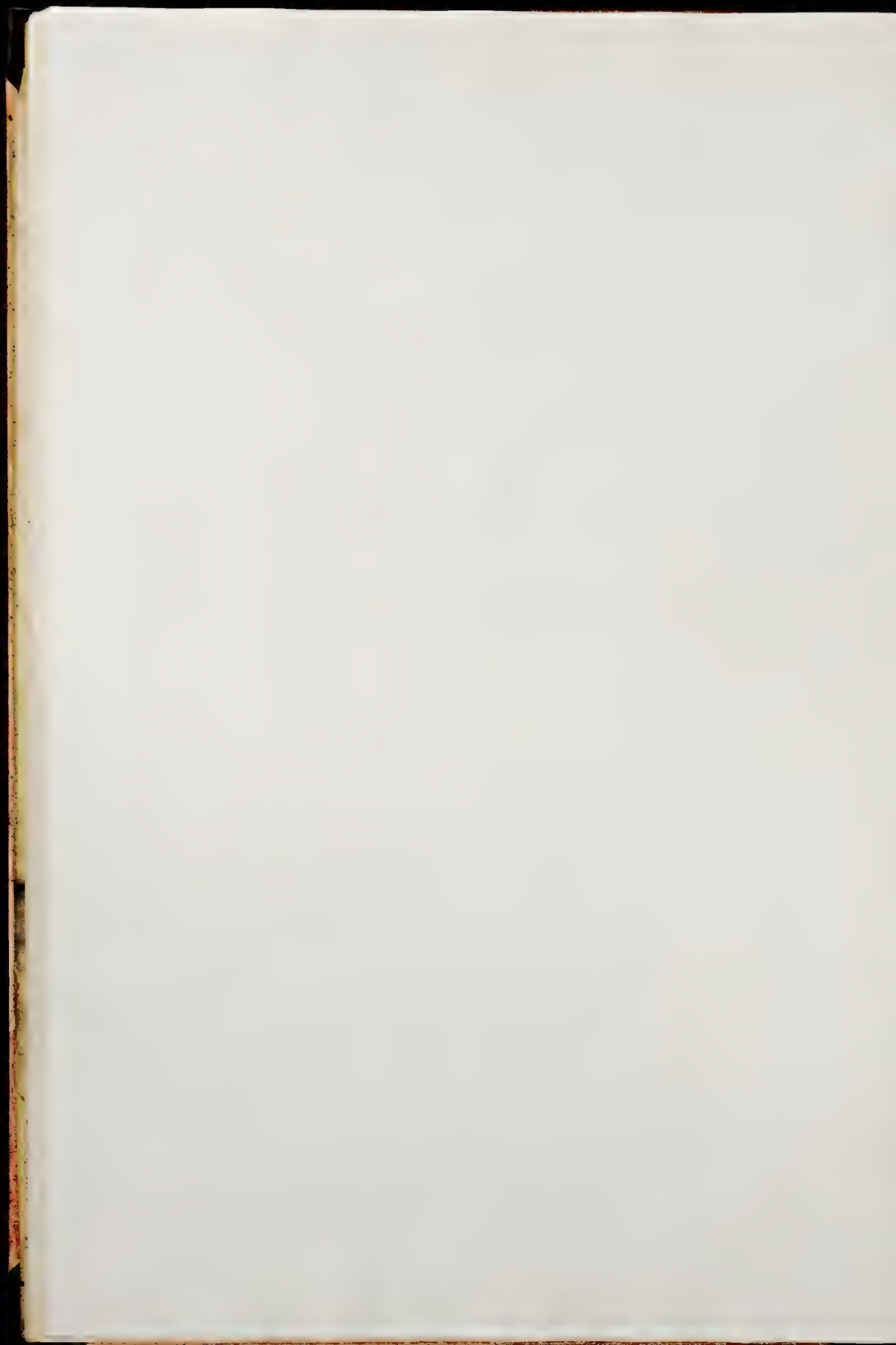




Section of the East Front and one Plan of the Ground West of the Chapel. The Chapel is a building of stone



Plan of the Ground West of the Chapel

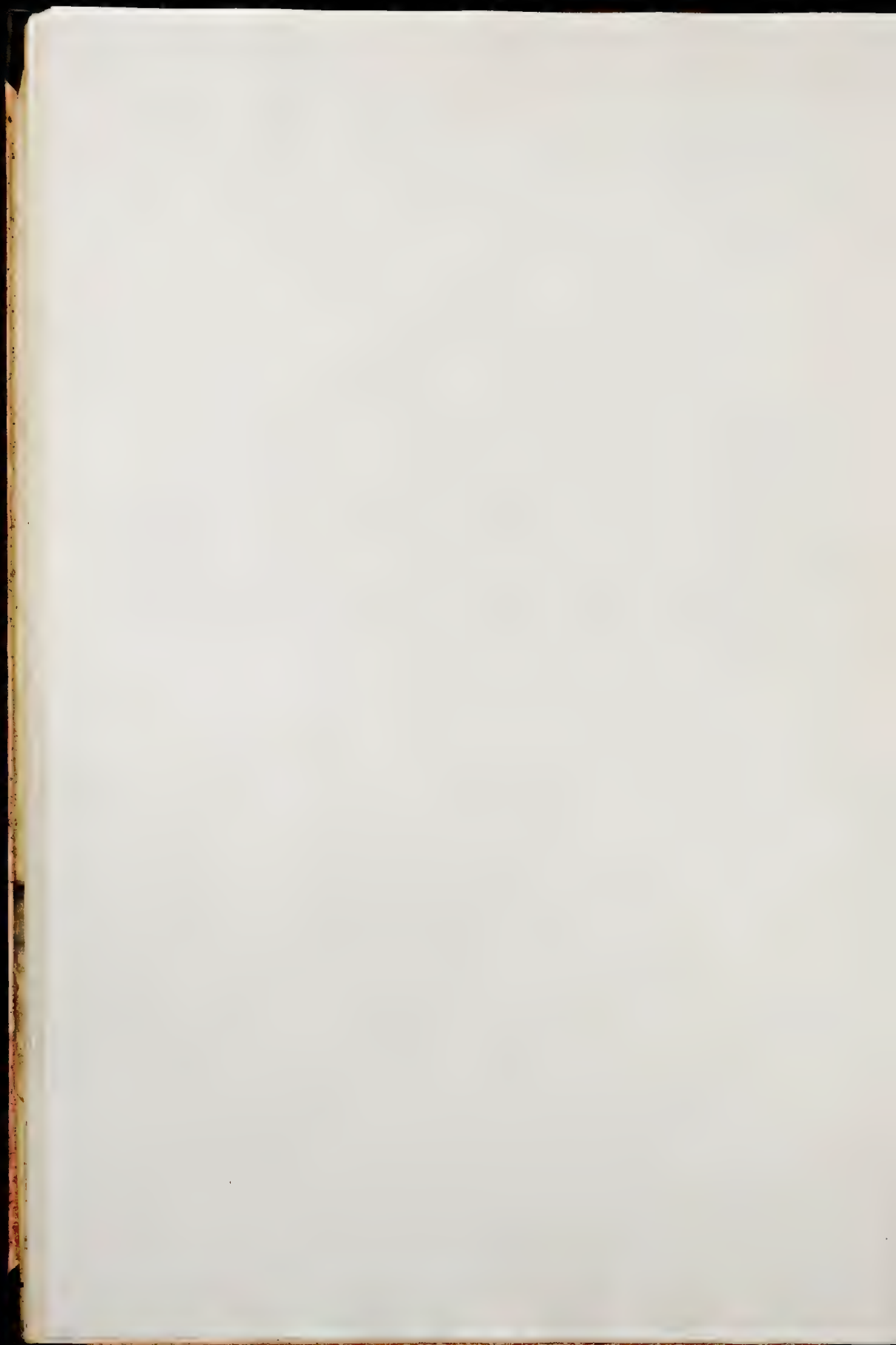


*The Plan and Elevation of the West End of St. George's Church, in the City of London*



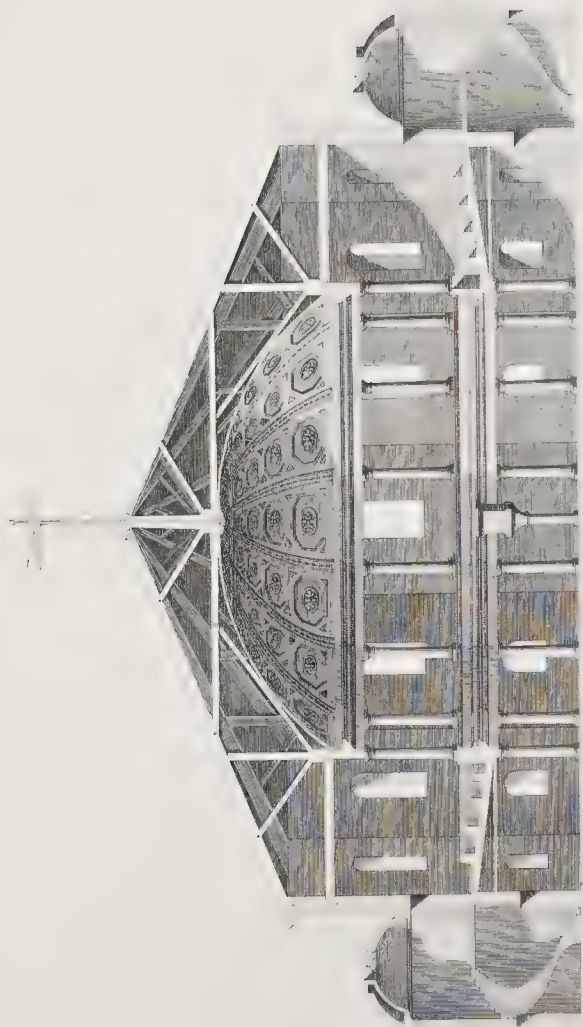
*Plan of the Chapel*







St. Peter's Basilica, Rome





[illegible]

• then it grows very





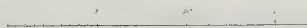
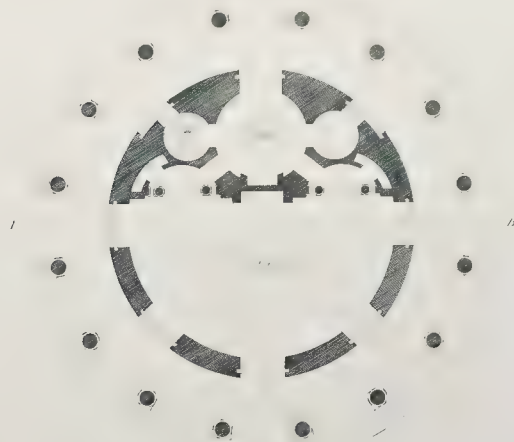


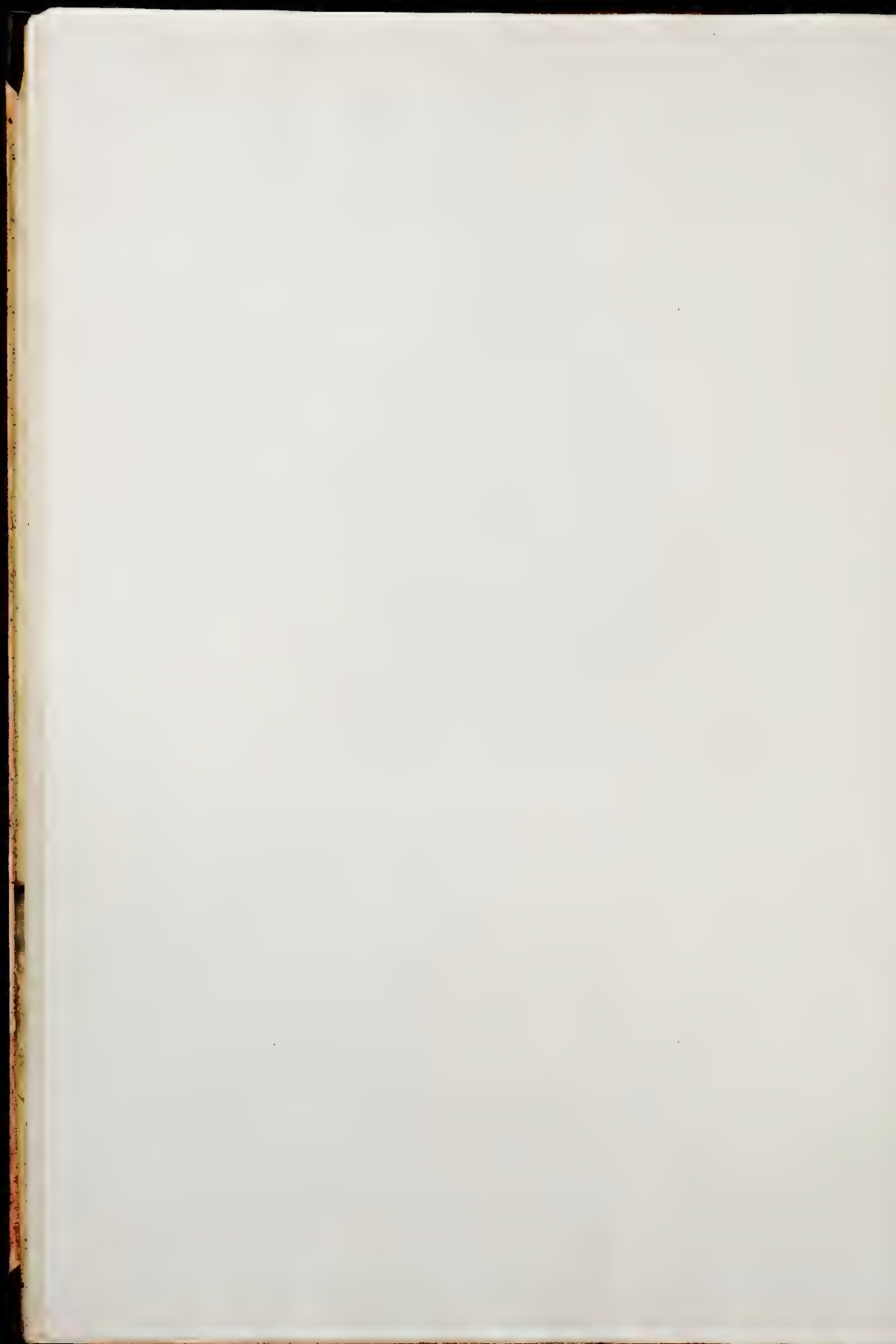






*Plan of the Rotunda*





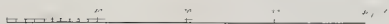


*Section of the Hunting-hall from the Dome-chamber*

PL. XVI

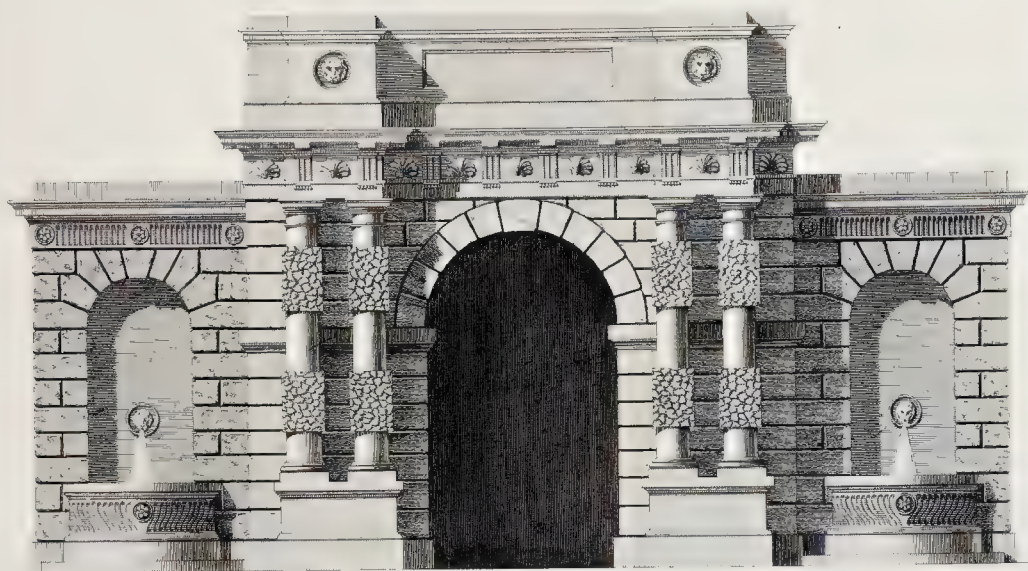


*Plan of the same story*





*Design for a Grotto*



*Plan of the Grotto*

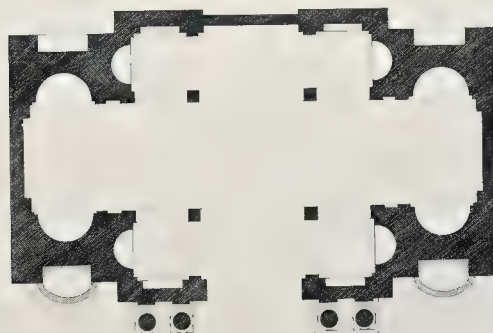






Fig. 1. The top of the Column, as it is represented in the original design.

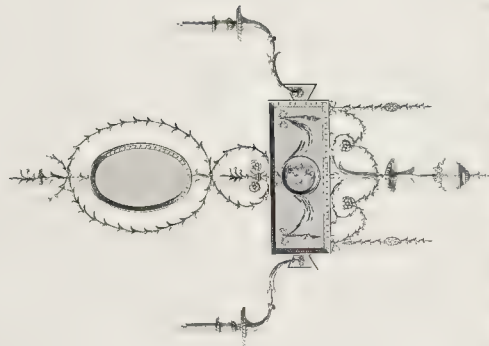


Fig. 2. The top of the Column, as it is represented in the original design.

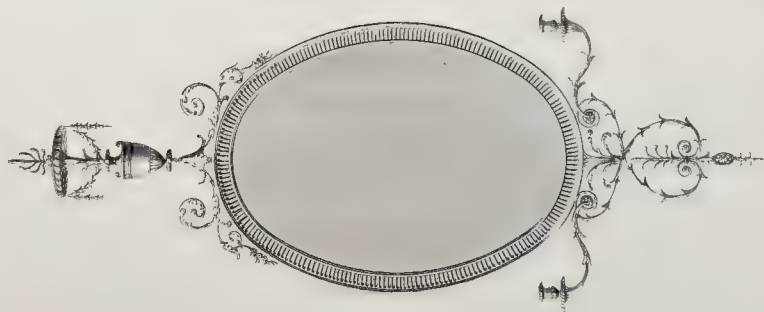


Fig. 3. The top of the Column, as it is represented in the original design.

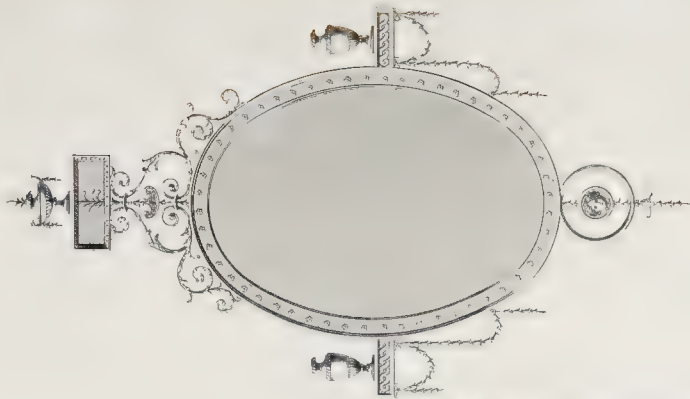
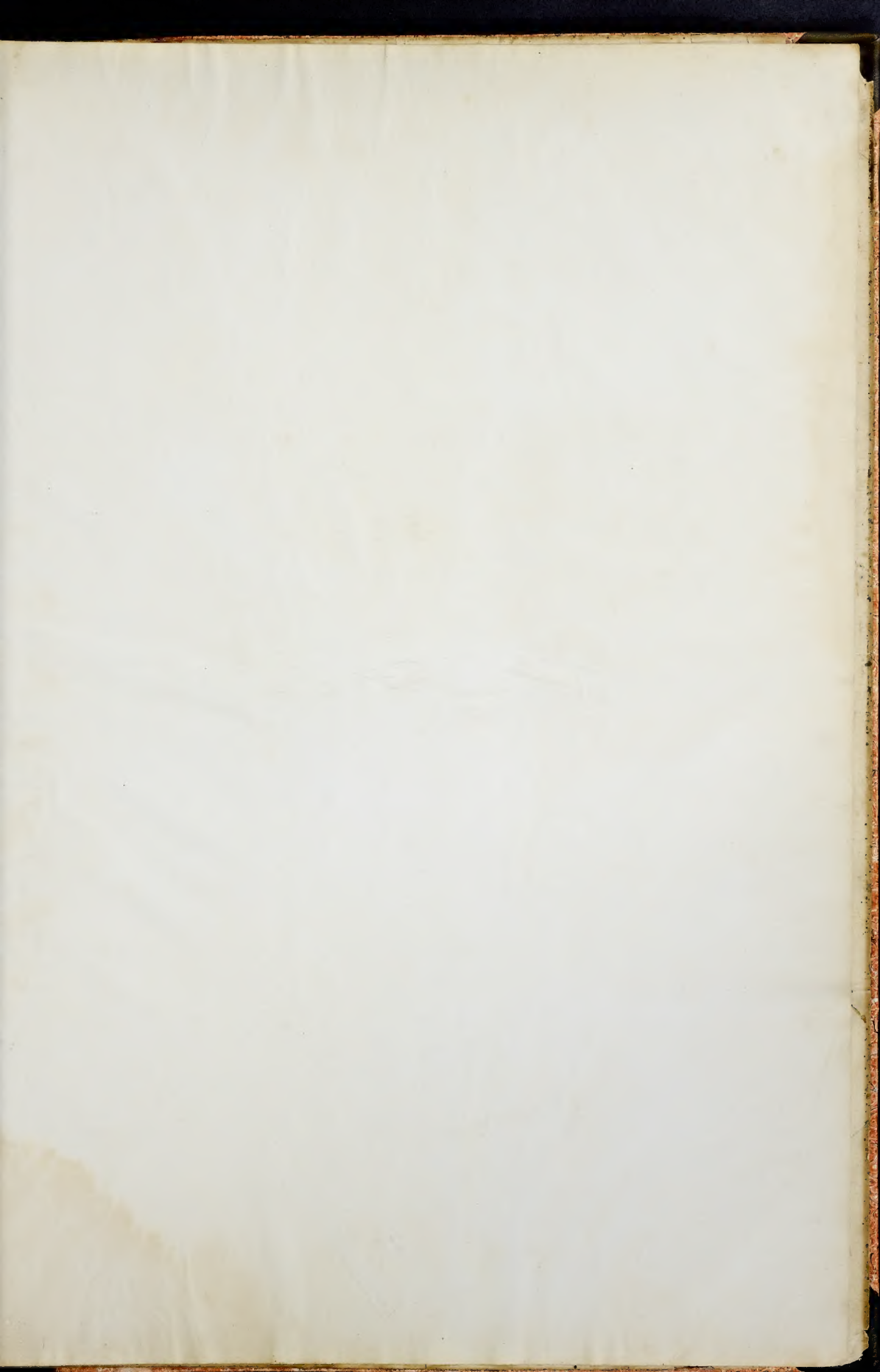


Fig. 4. The top of the Column, as it is represented in the original design.







Coll. complete  
9. 7. 61 ~~72~~



8/10  
SPECIAL 85-B  
OVERSIZE 11741



